THE Hollywood REPORTER
BERLIN DAILY №6 FEB. 10, 2015
THR.COM/BERLIN

Berlin Glams It Up

ELIZABETH BANKS AND 20 OTHER STARS STRIKE A POSE IN *THR*'S EXCLUSIVE PHOTO PORTFOLIO

Q&A: SAM TAYLOR-JOHNSON

The *Fifty Shades of Grey* director discusses learning the ropes of S&M and battling with author E.L. James

Banks was photographed Feb. 8 by Fabrizio Maltese.

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The Hollywood Reporter

BERLIN WEATHER AND HIGH TEMPS
TODAY 43° F 6° C | TOMORROW 39° F 4° C

Tarantino's *Hateful* Finally Goes Global

By Scott Roxborough

The world, finally, is getting its *Hateful Eight*. **Quentin Tarantino**'s new Western, which was the hottest title at the American Film Market in November, currently is shooting with an all-star cast that includes **Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh, Tim Roth** and **Walton Goggins.**

Tarantino

At AFM, buyers flocked to The Weinstein Co., which is producing and selling *Hateful Eight*, hoping to get Tarantino's follow-up to *Django Unchained*. But no deals emerged. It came out that TWC was trying to negotiate a global VOD deal with Netflix for the title and

CONTINUED ON PAGE 2

Sundance Date Change Causes Angst

By Pamela McClintock and Scott Roxborough

The decision to move up the Sundance Film Festival by one week is complicating matters for the Berlin Film Festival, which continues to be plagued by the overall downturn in the foreign sales market. This year, only a few days separated the two festivals, prompting a dizzying, and often futile, race to close deals and bring new projects to EFM. That's because the very U.S. agents needed to finalize financing and get talent onboard were consumed by

CONTINUED ON PAGE 2

From left: Director Simon Curtis was joined by his *Woman in Gold* castmembers Max Irons, Helen Mirren, Ryan Reynolds and Daniel Bruhl at the film's Feb. 9 photo call.

U.S. DEALMAKERS DOMINATE BERLIN

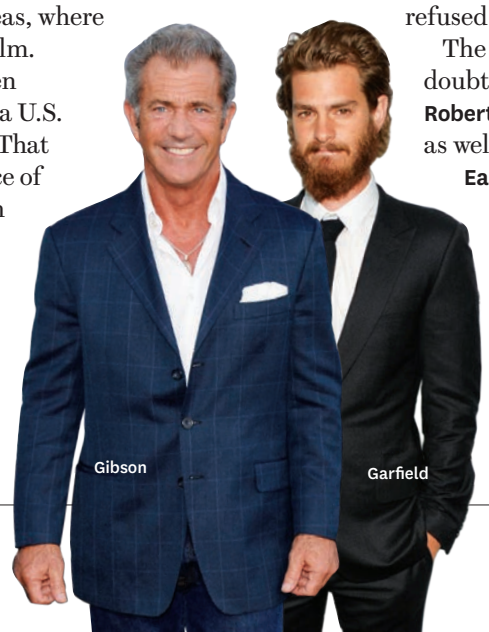
Mel Gibson's *Hacksaw Ridge* and Julianne Moore's *Freeheld* are the latest high-profile domestic deals to transform EFM into a showcase for Hollywood projects *By Pamela McClintock*

For the second year in a row, the Berlin Film Festival was a breeding ground for high-profile domestic deals, led by the **Mel Gibson**-directed World War II biopic *Hacksaw Ridge* and the **Julianne Moore-Ellen Page** drama *Freeheld*.

Last year, The Weinstein Co. swooped in and prebought U.S. rights to *The Imitation Game* for a hefty $7 million based solely on a promo reel. The bet paid off. *Imitation Game* is up for eight Oscars, including best picture. It's also a box-office success, grossing north of $75 million domestically to date, and nearly $64 million overseas, where FilmNation is handling the film.

Historically, producers often waited to sell an indie film to a U.S. distributor until it was done. That way, there was always a chance of hiking up the price. And from the buyers' perspective, they got to see what they were buying. But that practice has changed as competition for product has grown fierce.

In a pact valued at between $10 million and $12 million, Lionsgate, Cross Creek Pictures and Demarest Films are closing a deal to release *Hacksaw Ridge* in North America. Cross Creek and Demarest will co-finance the $45 million film, with Lionsgate serving as the distributor (some put the price tag closer to $15 million). CAA brokered the domestic financing deal, while **Stuart Ford**'s IM Global closed a raft of deals in foreign markets. In the film, **Andrew Garfield** plays real-life war hero **Desmond T. Doss**, who became the first conscientious objector in U.S. military history to receive the Medal of Honor even though he refused to bear arms on religious grounds.


Gibson Garfield

The appeal of *Hacksaw Ridge* is no doubt boosted by a strong script from **Robert Schenkkan** and **Randall Wallace**, as well as the enormous success of **Clint Eastwood**'s *American Sniper*, starring **Bradley Cooper** as war hero **Chris Kyle**, a sniper during the second Iraq war.

Lionsgate was a major player in Berlin, having plunked down a reported $7 million for North American rights to *Freeheld*, which tells the true story of

CONTINUED ON PAGE 2

THR HEAT INDEX

PABLO LARRAIN
As critics rave about competition entry *The Club*, about a group of unholy priests, the Chilean director emerges as a frontrunner for the Golden Bear.

RYAN REYNOLDS
The actor's ongoing bid for art house cred takes a hit with *Woman in Gold*, which failed to wow critics. Luckily, his drama *Mississippi Grind* was more warmly received at Sundance — and there's always hope for *X-Men* spinoff *Deadpool*, due in 2016.

KNOW YOUR DEALMAKER

DIRK SCHUERHOFF
MANAGING DIRECTOR, BETA CINEMA
Schuerhoff sold North and Latin American rights to **Oliver Hirschbiegel**'s *13 Minutes*, about a would-be Hitler assassin, to Sony Pictures Classics and struck deals for other countries. Beta also has closed multiple deals for the drama *Labyrinth of Lies*.

MEANWHILE, IN THE REAL WORLD ...

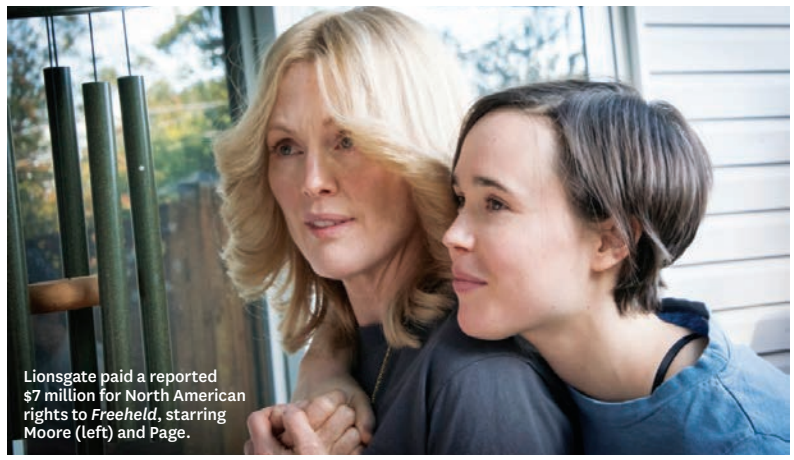
- Beck claimed album of the year and rock album honors at the Grammys, while Sam Smith had four wins including best new artist.
- *Boyhood* took home the best film, director and supporting actress awards at the BAFTAs. Eddie Redmayne was recognized as best actor for *The Theory of Everything*.
- Netflix announced its streaming service would become available in Cuba.

U.S. Dealmakers

CONTINUED FROM PAGE 1

the late **Laurel Hester**, a police detective who fought government officials for equal treatment when she was diagnosed with cancer. Moore, who is up for an Oscar for *Still Alice*, stars as Hester while Page, who is also a producer on the film, plays Hester's life partner, **Stacie Andree**.

James Stern's Endgame Entertainment, CAA and WME Global decided to shop the film, now in post, to U.S. distributors in Berlin, based on what happened last year with *Imitation Game*. A 12-minute sizzle reel sparked a fierce bidding war, with Lionsgate prevailing over Focus Features, Sony Pictures Classics and Netflix, among others. "Berlin has actually become a better place for me to do business than Sundance," says Stern.



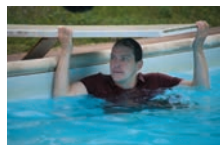
Lionsgate paid a reported $7 million for North American rights to *Freeheld*, starring Moore (left) and Page.

Another major domestic deal in the offing is for rights to *Gold*, starring **Matthew McConaughey** and directed by **Stephen Gaghan**. The movie, from *Imitation Game* producer **Teddy Schwarzman**'s Black Bear Pictures, has done massive foreign presale business in Berlin for Sierra/Affinity, virtually selling out around the globe. CAA is repping domestic rights.

And upstart U.S. distributor Broad Green Pictures is making a major gamble in paying $6.5 million for U.S. rights to a pair of films from **Terrence Malick**. *Knight of Cups*, starring **Christian Bale** and **Natalie Portman**, premiered in Berlin, so it's a known quantity in terms of critics' reactions, but the second film, as yet untitled, is not. THR

BERLIN AT THE MIDPOINT: BEST OF THE FEST

THE CLUB
Pablo Larrain's latest is a gripping, morosely comic and deeply sacrilegious portrait of four Chilean priests exiled to the outskirts of their faith.
— JORDAN MINTZER



SUMMERS DOWNSTAIRS
Two German brothers butt heads at their family's vacation home in this uncomfortably funny dramedy from **Tom Sommerlatte**.
— BOYD VAN HOEIJ

TAXI
Jafar Panahi continues his resistance against Iranian film authorities in a light-hearted but weighty-themed movie about a cab driver.
— DEBORAH YOUNG

TELL SPRING NOT TO COME THIS YEAR
Saeed Taji Farouky and **Michael McEvoy**'s doc offers a rare, immersive look at life on the firing line for Afghan soldiers.
— JORDAN MINTZER

VICTORIA
Rising Catalan star **Laia Costa** stars in **Sebastian Schipper**'s audacious heist thriller, shot in real time in a single take on the streets of Berlin.
— STEPHEN DALTON

Tarantino

CONTINUED FROM PAGE 1

those talks held up negotiations with international buyers, many of whom were worried that *Hateful Eight* might go out as a Netflix exclusive ahead of its theatrical bow.

But, according to sources, TWC has assuaged global distributors and the company soon will sell out *Hateful Eight* worldwide. Final deals are taking time, buyers say, as Tarantino is insisting on personally approving the distributor for the film in every territory. Several buyers say in order to buy *Hateful Eight*, they are being required to also take on a number of other TWC titles. As was previously reported, the director also is requiring all distributors to release the film first on 70 mm, a move that will limit its initial exposure, as there are fewer theaters equipped to screen the older format. After its initial 70 mm run, *Hateful Eight* will have a regular 35 mm run.

TWC is thought to be close to deals for the film in all major territories. The company says it has not completed any sales yet for *Hateful Eight* but declined further comment. THR

Sundance

CONTINUED FROM PAGE 1

Sundance, the premiere festival in the U.S.

The change occurred because the powers that be in Park City, Utah, home of Sundance, long have been unhappy that the festival falls over the long Martin Luther King holiday weekend, since it is prime ski season. The town finally won out, and Sundance now will be held later in January. "I had a day and a half in the office between Sundance and Berlin," says Content president **Jamie Carmichael**, a veteran foreign sales agent who often acquires international rights to Sundance titles and brings them to Berlin. That's now difficult since there is no time to create marketing materials.

"It creates exhaustion," says **Alex Walton**, co-founder of the L.A.-based Bloom. He, like Carmichael, attends both events. He also predicts fewer Europeans will come to Sundance as result. In recent years, there had been an uptick in the number of foreign distributors traveling to Park City. Says **Benjamina Mirnik**, head of acquisitions for Germany's Universum Film: "Having Sundance so close to Berlin definitely has an impact." THR

3 QUESTIONS WITH **BENNY ANDERSSON**

The former ABBA member, 68, talks bringing teen witch thriller *The Circle* to Berlin

How does one go from ABBA and *Mamma Mia!* to teen witches?
The reason we did this is the experience of being involved in the *Mamma Mia!* film production; it was a really, really wonderful, wonderful experience. And I thought, "One day, one has to produce a movie oneself."

Andersson

How does being a film producer compare with being a pop star?
I don't even remember what it was like being a pop star. Back then, me and [ABBA co-founder] Bjorn [Ulvaeus] spent all our time writing music and recording in the studio. We did maybe three tours over the 10-year period. But if you mean, how does it feel to be treated like a normal person? It's good, I like it!

Disney is releasing *The Circle* in Sweden. What are its prospects?
Yes, it will have a big release, but whether people will come and see it we don't know. When we opened *Mamma Mia!* [the theater musical] in London, 15 years ago, nobody knew anything. You could just hope. We've done a good film. All we need now is an audience.

Glatze (left) and Franco posed together at Sundance in January.

The Subjects Speak

From a pimp-turned-karate teacher to a Beach Boy, the focuses of films screening at the Berlinale sound off

By Rebecca Ford and Georg Szalai

Michael Glatze The gay magazine editor turned straight Christian pastor is portrayed by James Franco in *I Am Michael*.

"I loved the film. I think what I love most is it really is brave, and when I say that I mean it shows the complex situation that I've gone through, and really does that soberly. The movie captures a very powerful — and in some cases painful — time in my life, and shows how sometimes on our search for truth we can adopt viewpoints that can hurt others. I was crying at points, especially when the Bennett character [Zachary Quinto] was saying really loving things. That's real. Those memories coming forth and seeing them on the screen — it was astonishing. But they definitely did a retelling of things. Some details are wrong — for example, [my wife] Rebekah actually likes sushi. [In the film, Franco's Glatze takes Emma Roberts' Rebekah to a sushi restaurant and she doesn't like it.] There are quite a few pieces of the movie that just aren't the way it happened, but I think we have reconciled with that as storytelling."

Andreas Marquardt The pimp and ex-con who cleaned up his life and became a karate teacher is the focus of Rosa von Praunheim's bio-doc *Tough Love*.

"[The film and festival experience are] a kind of therapy. It's painful, but good. The reaction from people has been positive so far. The film is also a kind of love story and has a happy ending. [At the Feb. 6 premiere, Marquardt asked longtime girlfriend Marion, who also features in the film and once was in his stable of prostitutes, to marry him.] I felt this was the right moment and she deserves it. And I saw her eyes when she looked at me and said yes. For me, it was the event of the evening. It was simply beautiful."

Brian Wilson The former Beach Boy's younger self is played by Paul Dano in *Love & Mercy*. John Cusack takes up the mantle for the 1980s portion of the film.

"I watched it several months ago, and I walked away with a scared feeling. I know it portrayed some of the good parts of my life, but the way Dr. Eugene Landy [played by Paul Giamatti], the way he was cast, they got his voice — it was so authoritative just like Dr. Landy's used to be. I was really, really, really scared to go through the process of re-remembering my life."

Cusack and Banks as Brian and Melinda Wilson in *Love & Mercy*.

Melinda Wilson Brian Wilson's wife is played by Elizabeth Banks in *Love & Mercy*.

"The first time I saw it was just with [director] Bill Pohlad. Bill said, 'Don't say anything for 10 minutes,' but I couldn't keep my mouth shut. I said, 'I've got to go.' And I drove around the city for two hours. It was worse going through it, but to watch it was scary, like Brian said. It was a pretty dark period of his life. Everybody did an amazing job, and I have to thank Bill. He took a bold approach to this movie, not your traditional biopic."

COHEN MEDIA TAKES *CHAMBERMAID*

By Scott Roxborough

Cohen Media Group has acquired North American rights to *Diary of a Chambermaid*, **Benoit Jacquot**'s period drama starring **Lea Seydoux**, from Elle Driver.

The film, which premiered Feb. 7 in competition in Berlin, is the latest adaptation of **Octave Mirbeau**'s novel from 1900 about the relationship between a simple chambermaid and the lecherous master of the house. The book previously was adapted by **Jean Renoir** in 1946 and **Luis Bunuel** in 1964.

The deal for *Chambermaid* was negotiated by CMG senior vp **John Kochman** and Elle Driver co-founder **Adeline Fontan Tessaur**. THR

Seydoux

Pattinson Joins Thriller *Brimstone*

By Georg Szalai

Robert Pattinson is joining **Mia Wasikowska** and **Guy Pearce** in upcoming thriller *Brimstone*. **Carice van Houten** (*Black Book*, *Valkyrie*, *Game of Thrones*) also has been added to the cast of the movie from writer-director **Martin Koolhoven**, who was behind Dutch box-office hit *Winter in Wartime*. Principal photography is set to start in May.

Pattinson

Wasikowska will play Liz, a heroine on the run from her past who is being pursued by Pearce's diabolical Preacher. Pattinson will portray an outlaw who has a crucial role in the tale of retribution.

Embankment is offering the film to buyers at Berlin's European Film Market. "Martin directs a highly emotional, gripping and unique story of a mesmerizing woman who battles the vengeance of a zealot," said Embankment founder **Tim Haslem** in a statement.

Pattinson has two films in Berlin: the **Anton Corbijn**-directed *Life*, and the **Werner Herzog** competition entry *Queen of the Desert*. THR

"There were times when it was really, really frustrating," says Taylor-Johnson (pictured, right, on set with Dakota Johnson) of working with James.

Sam Taylor-Johnson

The *Fifty Shades of Grey* helmer on S&M, arguing with E.L. James and why she won't be tackling the sequel any time soon By Rebecca Ford

LIKE *FIFTY SHADES OF GREY*'S ANASTASIA Steele, Sam Taylor-Johnson was a wide-eyed innocent (she'd directed only one feature, 2009 indie *Nowhere Boy*) when she got hired to direct the much-anticipated big-screen adaptation of E.L. James' phenomenally successful erotic novel. But during an 18-month whirlwind ride, Taylor-Johnson explored the world of S&M, overcame casting troubles (Dakota Johnson stars opposite Irish actor Jamie Dornan, who replaced Charlie Hunnam) and endured daily battles with the book's highly opinionated author. Ahead of the film's Feb. 11 premiere at the Berlinale, the 47-year-old British director and mother of four (she's married to actor Aaron Taylor-Johnson) reveals all the bruises, battles and benefits of working on one of Hollywood's hottest projects.

How did you feel when you found out that the film would premiere in Berlin?
I didn't know that was happening until it happened. I never thought that would happen. I'm super, super excited.

Is the Berlin premiere the first time you'll see it with an audience?
It will be my first time with a proper audience, which will be scary and exciting. It's been hard working on something that was so shrouded in secrecy; I wasn't able to get much feedback.

What research did you do for the film?
I met with a dominatrix, and also met with a dominant who was on set in Vancouver. What was interesting was that this structure of it is so strong and so grounded in rules and dos and don'ts. And that trust is a huge element of it. And that trust built in that way can be such an intensely powerful bond, and from that can come this intense love.

Did you watch any films for inspiration?
The obvious ones that we all looked at again that deal with sexuality were *Nine and a Half Weeks*, *Last Tango in Paris* and *Blue Is the Warmest Color*. But then I knew that this wasn't solely about the sex — it was much more psychological and emotional, and a real deep dark romance. *Last Tango in Paris* was the interesting one, just on rewatch, not necessarily for inspiration but to wonder whether you could have gotten that film made today in the same manner.

How did you find Dakota Johnson?
Dakota was easy. We gave every actress who came in to read four pages of a monologue from Ingmar Bergman's *Persona*. It was a really long piece to learn, and it had a really complex emotional journey in just that one passage. It meant that we could see quite clearly who was capable of taking a transition on this journey. And Dakota came in very early, and she was really strong and really focused. And I kind of thought she was going to be Anastasia, and then saw a few hundred other girls to make sure.

Finding Christian Grey proved more difficult with Charlie Hunnam dropping out after he was cast.
It was devastating at the time. It was tough because I thought I had a true collaborator with Charlie. But I started to sense that he was getting nervous about the fact that there were three books. It suddenly proved a little difficult of a concept that 10 years of his life could be this character. I think that made him nervous. But I now can't imagine anyone else but Jamie playing it. We just went through a real bumpy ride to get there.

Did you feel any pressure to tone down the sex scenes?
When we were at script level, there were times when people said there were too many sex scenes. We definitely cut back. I was always aware that I couldn't make anything nearly as graphic as *Blue Is the Warmest Color* because this was a studio movie. For me, I didn't feel like it needed to be graphic. When I watch movies, eroticism sort of ends when there's penetration. The most erotic part is the buildup to that, so that's where most of my focus was.

Do you think this movie needed to be shot by a woman?
It's difficult because I'm not sure how different it would have been with any other director. I do know that with Dakota and my relationship, which was a very strong trust and bond, that me being a woman was definitely better, and helpful.

EL James was very hands-on with the film. Is that an experience you'd recommend to other filmmakers?
It's difficult. When you have an author and an auteur, it's a difficult and challenging relationship. I'm not saying that at times it wasn't helpful, but there were times when it was really, really frustrating.

What do you feel needs to happen for the film to be a success?
It lies in a few places for different reasons. If it's loved by the fans, it would be a great success. For it to be liked by the critics would be great. Financially, is less important to me, but I think it would enable me to do whatever I want on the next movie.

You just mentioned the next movie. Are you already thinking about the sequel?
I'm in the headspace that I'm never making a movie again. (*Laughs.*) Having had four children, I can say you can definitely equate it to the same feeling after you've just been through a long and difficult labor and someone asks you, "You going to have another one?" There's definitely that feeling of, "Not right now, no." THR

BY THE NUMBERS

2
Features directed

4
International awards won

$7.8M
Worldwide box office of *Nowhere Boy* (2009), her highest-grossing film

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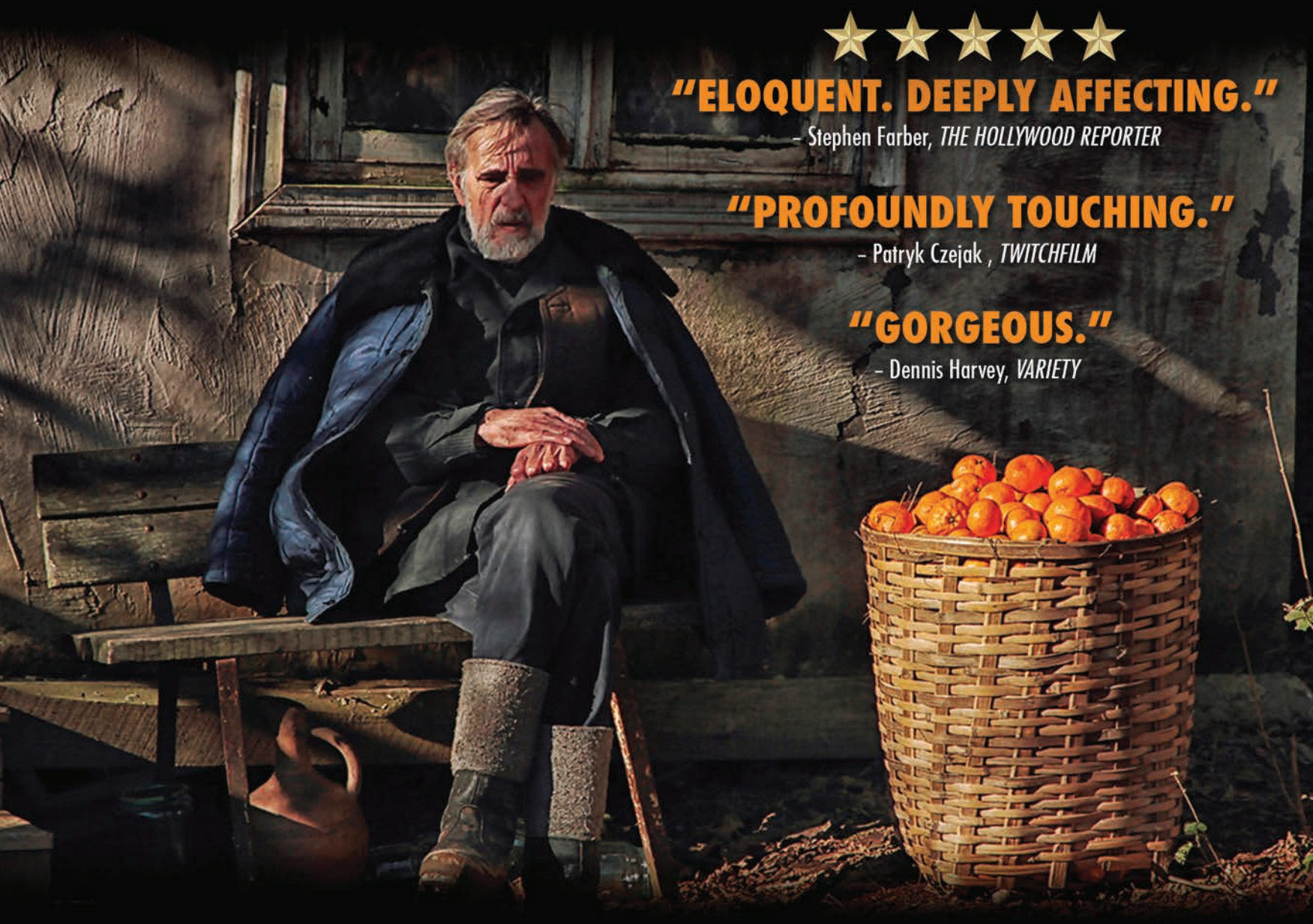

★★★★★

"ELOQUENT. DEEPLY AFFECTING."
– Stephen Farber, *THE HOLLYWOOD REPORTER*

"PROFOUNDLY TOUCHING."
– Patryk Czejak , *TWITCHFILM*

"GORGEOUS."
– Dennis Harvey, *VARIETY*

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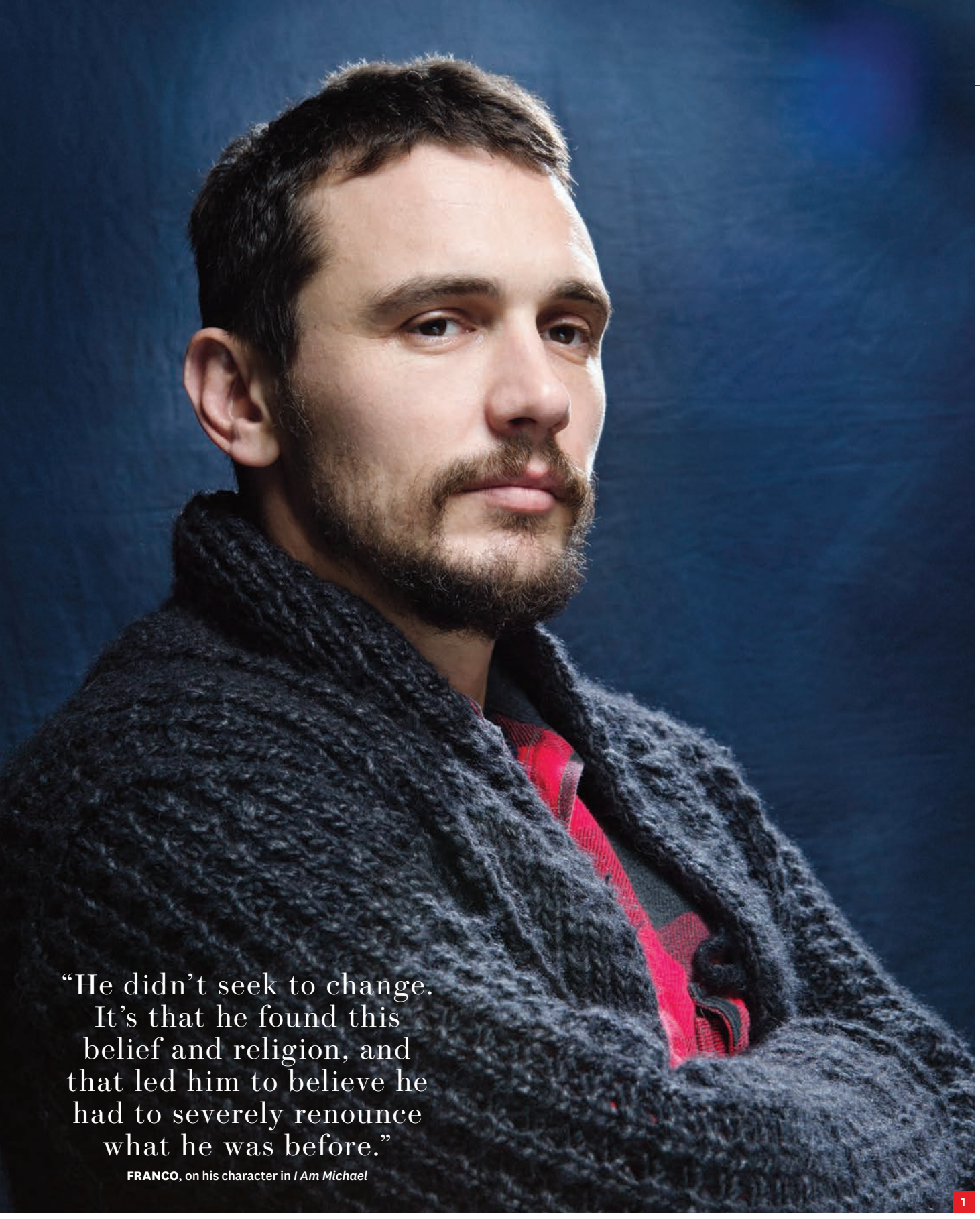

"He didn't seek to change. It's that he found this belief and religion, and that led him to believe he had to severely renounce what he was before."

FRANCO, on his character in *I Am Michael*

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4

Star Power Heats Up Berlin

Temperatures hovered in the 30s, but projects from Beach Boy biopic *Love & Mercy* to Terrence Malick's *Knight of Cups* kept things sizzling as Natalie Portman, Elizabeth Banks, James Franco and 18 other Berlinale luminaries hit *THR*'s Potsdamer Platz lounge

By REBECCA FORD | Photographed by FABRIZIO MALTESE at *The Hollywood Reporter*/Glashütte Original Lounge in Berlin

1 James Franco
FEB. 9, 2:20 P.M.
In *I Am Michael*, Franco plays Michael Glatze, a real-life former gay activist who denounced homosexuality after turning to God. The two met for the first time after Glatze had seen the Justin Kelly film. "The first thing he said when he came up to me was, 'I need to say thank you,' " says Franco.

2 **FROM LEFT:** Bill Condon, Ian McKellen, Laura Linney, Milo Parker and Hiroyuki Sanada
FEB. 7, 3:35 P.M.
Condon helmed out of competition entry *Mr. Holmes*, which centers on Arthur Conan Doyle's fictional hero Sherlock as he spends his retirement on an English estate. McKellen plays the iconic detective while Linney, Parker and Sanada also star.

3 Damian Lewis
FEB. 7, 9:30 A.M.
In Werner Herzog's competition film *Queen of the Desert*, Lewis plays a married man who falls in love with Nicole Kidman's Gertrude Bell, the English explorer who spent her life traveling in the Middle East.

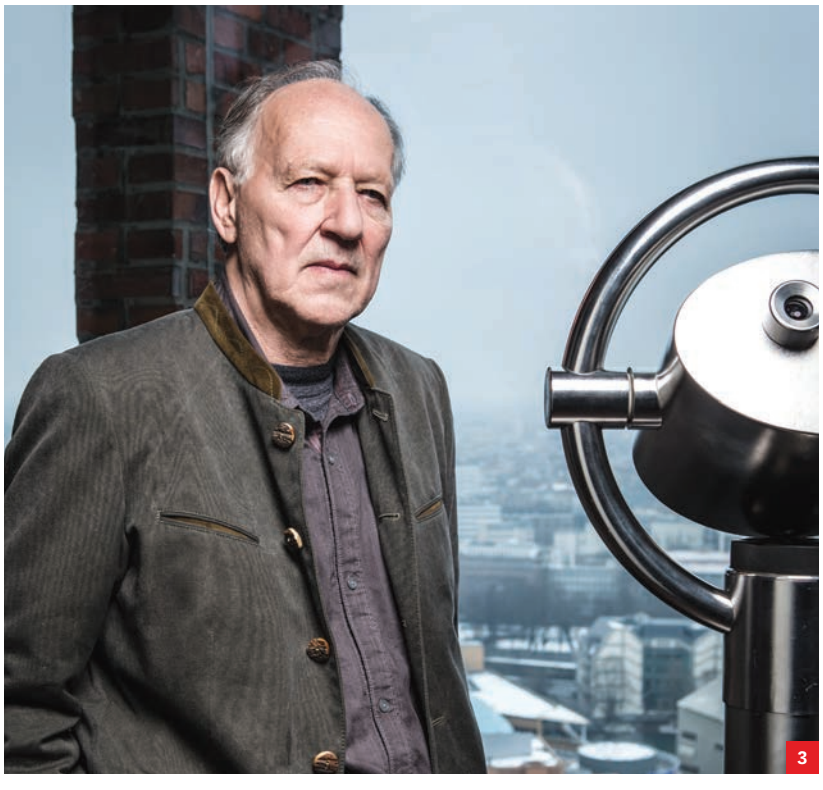
4 Natalie Portman
FEB. 9, 12:30 P.M.
Portman not only appears with Christian Bale in Terrence Malick's Hollywood-set competition film *Knight of Cups* but she also executive produced *The Seventh Fire*, a documentary about Native American gangs playing in the Berlinale Special sidebar.

5 Mitchell Lichtenstein and Janet McTeer
FEB. 7, 2:12 P.M.
"Because it's set in Victorian times, it makes it more shocking," says McTeer of Panorama entry *Angelica*, Lichtenstein's horror film that explores repressed sexuality. "If it were set in modern times, somehow it wouldn't be shocking. The morals of the time make it so much more heightened, and that's much more fun to watch."

1

"There are so many movies about young men and their coming-of-age sexuality stories. It was time for us to have a story about a young girl who wants to have sex."

HELLER, on her film *The Diary of a Teenage Girl*



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4

1 **Marielle Heller**
FEB. 7, 12:30 P.M.
Heller’s 1970s-set drama *The Diary of a Teenage Girl*, which first premiered at Sundance, stars Bel Powley as a teen who loses her virginity to her mother’s boyfriend.

2 **FROM LEFT: Brian Wilson, Melinda Wilson, Paul Dano, Bill Pohlad and Elizabeth Banks**
FEB. 8, 6:15 P.M.
“He’s led an amazing life,” says Pohlad of the subject of his film *Love & Mercy*, ex-Beach Boy Brian Wilson. “It was daunting and a huge responsibility to approach this in a way that matched Brian’s persona and creativity.”

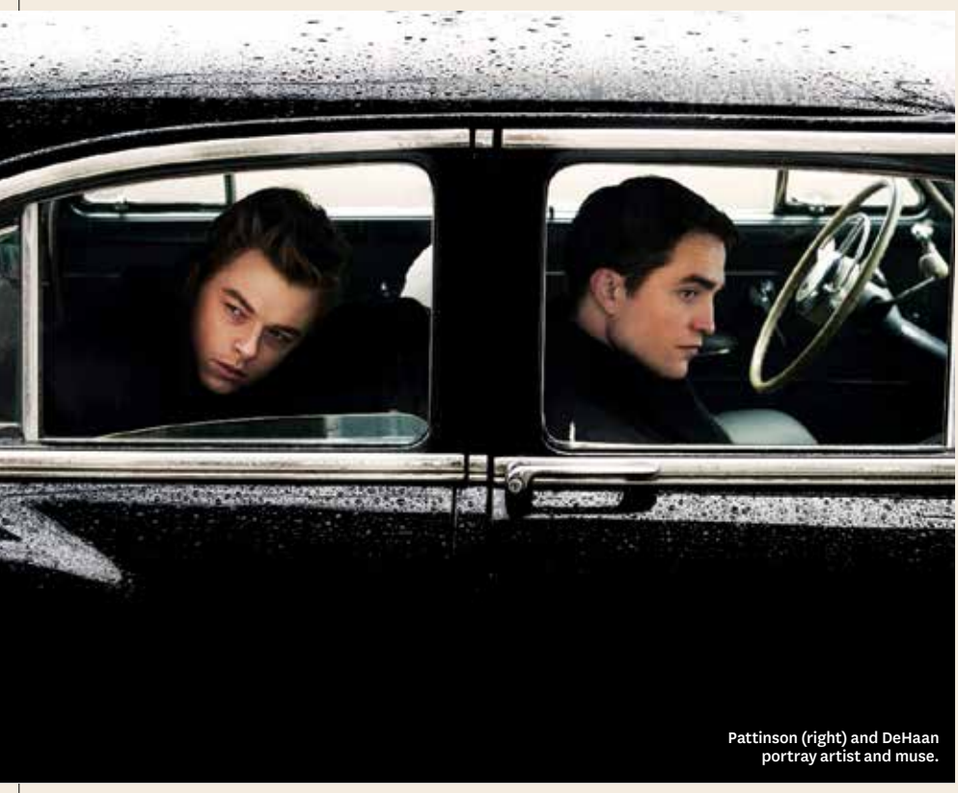
3 **Werner Herzog**
FEB. 7, 1:15 P.M.
“This was the first time that I did a film with a female protagonist,” says director Herzog of his Nicole Kidman starrer *Queen of the Desert*. “It dawns on me that I should have done that all my life, much earlier in my career.”

4 **Matthew Weiner**
FEB. 7, 2:15 P.M.
“I am trying to be as impartial as possible,” says Weiner, who’s serving on the competition jury. “As you can tell from the trailers for *Mad Men*, I’m a person who believes you should know nothing going in.”

5 **Kiernan Shipka and Timothee Chalamet**
FEB. 9, 10:30 A.M.
“It’s interesting to think of someone who lives in isolation and has only known a few people in her life,” says Shipka, who stars, with Chalamet, in *One & Two*, Andrew Droz Palermo’s drama about a pair of siblings raised on a farm without electricity or other modern luxuries.

6 **Max Irons**
FEB. 9, 9:30 A.M.
Irons stars with Helen Mirren, Ryan Reynolds and Tatiana Maslany in *Woman in Gold*, based on the true story of a Holocaust survivor’s legal battle to reclaim Gustav Klimt’s painting of her aunt.

MR. HOLMES: PHOTOGRAPHED AT HOTEL DEROME; PORTMAN: PHOTOGRAPHED AT THE REGENT HOTEL; LEWIS: PHOTOGRAPHED AT THE ADLON HOTEL; *LOVE & MERCY*: PHOTOGRAPHED AT THE REGENT HOTEL; IRONS: PHOTOGRAPHED AT THE ADLON HOTEL.



Pattinson (right) and DeHaan portray artist and muse.

Life

Dane DeHaan plays James Dean and Robert Pattinson the photographer who shot iconic portraits of him in this wan drama

BY DAVID ROONEY

IT SOUNDS LIKE THE PERFECT ALCHEMICAL FORMULA: AN ambitious man struggling to break beyond the commercial constraints of his field and prove himself an artist sees an opportunity in a reluctant emerging star, unprepared for the demands of fame. The elements are fortified when that encounter is pegged to a transitional moment in Eisenhower-era America, as matinee idols were making way for a rougher-edged breed of celebrity. But when a credible connection never sparks in that focal relationship, the whole story feels counterfeit.

That's the simplified version of why *Life* doesn't deliver on its promise. The movie chronicles the story behind the 1955 photo spread that brought James Dean to the attention of the American public, just seven months before his tragic death at age 24. Dane DeHaan as Dean and Robert Pattinson as Dennis Stock, the Magnum Photos freelancer whose professional horizons opened when he spotted the actor, too often seem to be in different films, stranded by a script and direction that fail to make a convincing case for their symbiosis.

What makes this even more of a letdown is that it seemed an ideal fit for director Anton Corbijn. His first and best film, *Control*, about Ian Curtis, the self-destructing frontman of late-'70s English post-punk band Joy Division, was far more successful at piercing the surface of a mythologized cult figure to show the fragile man underneath.

What's more, Corbijn made his name as a photographer before branching into filmmaking, shooting portraits of some of the biggest names in rock, primarily for influential British music mag *NME*. When late in this movie, after finally managing to overcome Dean's resistance and capture his elusive subject, Stock declares his intention to start photographing jazz musicians, it's logical to assume Corbijn feels a kinship with his protagonist. But there's no insightful appreciation in evidence for the art of photography as the key to unlocking guarded personalities.

That's not to say that *Life* doesn't look sharp. Anastasio Masaro's production design and Gersha Phillips' costumes vividly evoke the mid-century style of the three distinct principal settings — Hollywood, New York and the farming town of Fairmount, Indiana, where Dean spent part of his childhood. And cinematographer Charlotte Bruus Christensen (*The Hunt*) energizes the wide-screen canvas with dynamic framing and high-contrast, saturated colors.

But the people that inhabit these worlds register as inauthentic. That problem starts with DeHaan's take on Dean, which seems more studied than inhabited, from the hunched shoulders and drowsy eyes to the sleepy-cool mumble. The performance becomes more effective as he gradually exposes a core of wounded vulnerability. But from Dean's first appearance, the characterization struggles to avoid the trap of impersonation.

This is one of those true-Hollywood dramas that ushers out a parade of famous names — among them Nicholas Ray, Natalie Wood and Eartha Kitt — in cheesy imitations, many of them bearing only a glancing resemblance to the real thing. The most amusingly cartoonish of these has Ben Kingsley chewing it up as Jack Warner.

The script is by Luke Davies (*Candy*), who begins the story when Dean is under consideration for the lead in *Rebel Without a Cause*. Stock meets the brooding loner at the Chateau Marmont and lands an invitation to an advance screening of Dean's first major film, *East of Eden*, which Warners is preparing to release.

While James is in a relationship with Italian starlet Pier Angeli (Alessandra Mastronardi), he has few friends in L.A., which draws him to Dennis. Despite James still being a relatively unknown commodity, Dennis manages to persuade his editor John Morris (Joel Edgerton, in a nothing role) to pitch a spread on the actor to *Life* magazine. But James gets cagey about participation as he runs afoul of the studio publicity machine and Warner uses threats to try to rein him in. Dennis, meanwhile, has seized on the assignment as his first shot at serious work, and seems determined that this undisciplined young actor be positioned as the symbol of an exciting new movement.

Pattinson gives arguably the most fully rounded performance here, even if the character is inconsistently drawn. But the conflict concerning whether James will or won't deliver never packs much urgency.

Nor does the relationship between them grow in any satisfying way. For much of the film they seem to move on parallel rather than interlocking tracks, and when James opens up during the train trip to Indiana about the painful loss of his mother as a child, it registers as a monologue, not a genuine response to a deepening friendship.

The photos, when they finally are re-created, are anticlimactic. And the friction that surfaces between the two during their trip to Indiana is too thin to generate much poignancy when the farm shots are being taken. One absolute gem that's represented only in the end credits is the famous picture of Dean resting a hand on a massive hog, leaving Kingsley unchallenged as this dramatically wan movie's prize ham.

Berlinale Special
Cast *Robert Pattinson, Dane DeHaan, Joel Edgerton, Alessandra Mastronardi, Ben Kingsley*
Director *Anton Corbijn // 110 minutes*

Fripan plays the world's oldest 8-year-old.

The Bunker

Nikias Chryssos' eccentric feature debut is by far the best German-language movie featuring a talking leg, ever

BY BOYD VAN HOEIJ

TWISTED AND TRASHY in equal measure, *The Bunker* (*Der Bunker*) is the eccentric first feature from Greek-German director Nikias Chryssos. A dark fairy tale combining Lynchian undercurrents, outre touches of sci-fi and more than a soupcon of camp a la John Waters, this cheerful B-movie recounts the misadventures of a lodger tasked with the education of his host family's perennial 8-year-old (who thinks he's being groomed for the U.S. presidency). In other words, it has midnight cult title written all over it.

Deep within a snow-covered forest, a strapping young blond (Pit Bukowski) arrives at a bunker where he's rented a room. Though the advertised lake-view is nonexistent, the man, only referred to as "Student," decides to stay. The family that lives there, composed of mom (Oona von Maydell), dad (David Scheller) and their supposedly 8-year-old son, Klaus (Daniel Fripan, born in 1984), is an odd bunch to say the least. This becomes abundantly clear when Student takes over Klaus' homeschooling at the insistence of Heinrich, the alien who lives inside mom's voluptuously swollen leg (yes, really).

Even as the film jolts from one surprise to the next, Chryssos impresses with his steady command of mise-en-scene. The way he and editor Carsten Eder use cuts to heighten the drama and amplify the chuckle-inducing comedy or general weirdness also feels self-assured throughout.

This gleefully anarchic and colorfully acted and assembled feature swaps the austerity and downbeat realism of the most popular current strand of German art cinema for a kind of storytelling that tries — and here, succeeds — to forge something new from countless familiar B-movie tropes. Melanie Raab's production design and Henrike Naumann's costumes are clear visual markers of the film's jumble of inspirations and could generally be described as retro-chic, while Leonard Petersen's ambient score perfectly complements the film's rich soundscape.

Though the story's anything but realistic, that doesn't mean that it has nothing to say; Chryssos' well-paced screenplay suggests something, for example, about the dangers of burdening a child with unrealistic expectations, like the insistence of Klaus' parents that the boy prepare for his future in the White House (the fact that he's a German citizen is the least of this kid's problems, as Klaus can't even remember the capitals of Belgium and France).

The fact that everyone keeps pretending that Klaus, who looks like he's 30, is a preteen that mom still needs to breastfeed might at first register as simply another absurdity. But it actually works as a cleverly literal manifestation of the idea that parents sometimes don't want their babies to grow up because that would mean being left alone to their own miserable lives, without a common project — an idea that plays right into the film's pitch-perfect ending.

Perspektive Deutsches Kino
Cast *Pit Bukowski, Daniel Fripan, Oona von Maydell, David Scheller*
Director *Nikias Chryssos*
85 minutes

Counting

New York-based filmmaker Jem Cohen follows up *Museum Hours* with a melancholy and hypnotic return to his roots in urban portraiture BY DAVID ROONEY

AFTER FLIRTING WITH conventional narrative while still remaining true to his characteristic mode of detached observation in the absorbing 2012 feature *Museum Hours*, Jem Cohen returns to experimental terrain with the lyrical documentary *Counting*. A wintry montage of the density and detritus of urban landscapes with defiant glimpses of nature, the film travels from New York to Moscow, from Istanbul to Porto to the Emirate of Sharjah. In an abstract yet eloquent juxtaposition of images it finds common threads in each place. Plus cats.

The feline motif is as much an affectionate nod to Chris Marker as the dedication of the last of the 15 chapters that make up *Counting* to the late French cine-essayist. An earlier segment is playfully dedicated to Chekhov. It surveys Moscow street life as civilians bustle past monuments to soldiers, leaders and workers, and includes a vignette in which an old woman removes flyers obscuring the face of a kitty on a poster advertising pet food.

This is the kind of contemplative piece that washes pleasurably over you, inviting you to tune in or out, to free-associate or locate the connections and recurring themes as Cohen trains his restless, inquisitive gaze on faces and features from a wide spectrum of life.

Travel figures throughout; many of the chapters open or close with footage shot from the windows of planes, often continuing with subway rides. Places of worship appear, as do storefronts and shopkeepers. Some chapters are barely more than moments.

Cohen contemplates cats, and more, in *Counting*.

The cycle of demolition and construction is another feature, particularly in New York, where the onslaught of luxury condo blocks altering old neighborhoods is unrelenting. One of the most evocative sections goes to the end of the F train line at Coney Island, where signs make empty promises of "Wonder" and "Thrills," while hot dog and cotton candy vendors have packed up for the winter.

Non-source music is used sparingly but provides deft modulation of tone. Diegetic music figures throughout, however, notably in a brief New York chapter that shows eclectic performers across the city. Nature is another constant, whether it's a snowfall, a tangle of tree roots forcing their way up through concrete, deflated balloons hanging from branches like dead fruit, or pigeons, Istanbul street dogs and those enigmatic cats.

Cohen is not interested in the perfect composition or the most arresting image so much as in capturing the fragments of contemporary life, both lasting and ephemeral, in a universe of unanswered questions.

Forum
Director *Jem Cohen // 111 minutes*

The priests in Larrain's *The Club* are an unholy bunch.

The Club

Clothes do not make the monk in Pablo Larrain's grippingly sinister portrait of four very bad Chilean priests BY JORDAN MINTZER

IN HIS PAST THREE FILMS, Chilean writer-director Pablo Larrain explored the Pinochet regime's shattering effect on his homeland in ways bizarre (*Tony Manero*), bleak (*Post Mortem*) and hopeful (*No*), yet always with a true touch of originality.

Turning his sights this time on the Catholic church — or whatever seems to be left of it in Chile — he offers up a morosely comic, deeply sacrilegious portrait of four priests exiled to the outskirts of their faith, where they lead an existence closer to the exploits of the Soprano family than to anything authorized by the Vatican. It's a surprising, thought-provoking effort from a filmmaker who has never chosen to take the simple path, confirming Larrain as one of the more genuine talents working in cinema today.

The Club (*El Club*) is not as mainstream as the crowd-pleasing *No*, which was nominated for a foreign-language Oscar in 2013. But it should find takers on the international art house circuit, while drawing further attention to a growing crop of Chilean auteurs that includes Sebastian Lelio (*Gloria*), Sebastian Silva (*Nasty Baby*) and fellow Golden Bear contender Patricio Guzman (*Nostalgia for the Light*).

Set in a seaside town, the story (by Larrain, Guillermo Calderon and Daniel Villalobos) introduces us to four middle-to-old-aged men whose activities seem to be eating, watching TV and betting on a greyhound they train for dog races. It's only after a few scenes that we realize they're all priests, though they never pray, go to church or do anything religious beyond drinking red wine.

Under the care of the tolerant Mother Monica (Antonia Zegers), Fathers Vidal (Alfredo Castro), Silva (Jaime Vadell), Ortega (Alejandro Goic) and Ramirez (Alejandro Sieveking) live in what appears to be one extremely chill monastery, though that changes when a new priest, Father Lazcano (Jose Soza), shows up, bringing some troubling baggage: a raving drifter, Sandokan (Roberto Farias), who accuses the Father of sexually molesting him.

No sooner does Sandokan make a spectacle of Lazcano's exploits, shouting profanities filled with graphic details, then the priest takes a gun and blows his brains out. The incident causes the church to send in Father Garcia (Marcel Alonso), a young do-gooder, to flush these men from their immoral hiding places and close the "house of worship" for good.

But like the fifth wheel on an already misaligned jalopy, Garcia fails to steer his fellow priests in the right direction, even if he coerces them into confessing to an array of sins that range from pedophilia to political corruption to selling babies under the noses of their mothers.

It's a damning portrait of a religious order that exiles its more offensive elements in order to save face, yet does nothing for its many victims of abuse. Indeed, Larrain soon reveals that only the rape victim and Father Garcia retain any semblance of belief in God, while the others have given up the ghost long ago, lounging around their beachfront home like Tony, Silvio, Paulie and Christopher in front of Satriale's Pork Store.

Filled with snippets of pitch-black humor early on, the narrative heads to even bleaker places when it becomes clear that neither Sandokan nor Garcia will give up their quests for the truth, forcing the priests to take action. Yet as in his previous works, Larrain builds to a conclusion that's far from predictable, bringing notions of faith back into the picture while asking us to question what being a good Catholic really means.

With several Larrain regulars comprising the cast, the performances are nuanced, and we never quite know what kind of people we're dealing with. Everyone seems to have something up his or her sleeve, especially the dog-loving Father Vidal, whom Castro plays as a quiet man brimming with both pride and self-loathing, delivering one of the film's more powerful lines when he calmly calls Mother Monica a "motherf—er" and doesn't bother to follow it up with a few Hail Marys.

Capturing the antics in washed-out, backlit images that add to the hopelessness, DP Sergio Armstrong reveals a grim world bathed in shadow and fog — something like a Chilean version of the bitter town in Ingmar Bergman's *Winter Light*, and one with a much less breathtaking coast than the village in John Michael McDonagh's *Calvary*. The soundtrack includes haunting pieces by minimalist composer Arvo Part — perfect club music for such unholy rituals.

Competition
Cast *Alfredo Castro, Roberto Farias, Antonia Zegers, Jaime Vadell*
Director *Pablo Larrain*
98 minutes

The Seventh Fire

This fascinating doc — presented by Terrence Malick and executive produced by Natalie Portman — explores the tough lives of two men on Minnesota's White Earth Reservation

BY BOYD VAN HOEIJ

THE HARDSCRABBLE lives of two men on the White Earth Reservation in Minnesota are chronicled over several years in *The Seventh Fire*, the first feature documentary from director Jack Pettibone Riccobono, who earlier shot his short *The Sacred Food* on the same reservation. Presented by Terrence Malick and with Oscar winner Natalie Portman onboard as an executive producer, this important and fascinating but also somewhat unevenly assembled film comes cloaked in prestige that should help it get noticed in the marketplace.

Riccobono, producer and co-cinematographer Shane Omar Slattery-Quintanilla and cutter Andrew Ford are credited as the film's writers, with two more people alongside Ford responsible for the editing, which might explain why the film's early going lacks a unifying vision. The first couple of reels are very loosely structured, with no one identified onscreen, which gives the film a verite edge but also means it takes a good while for the material to find its footing and make it clear who exactly the film is about.

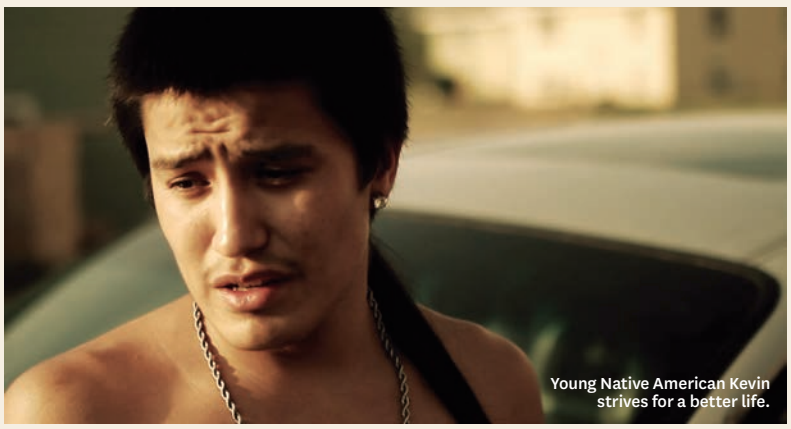
The feature's protagonists finally turn out to be Rob Brown, in his 30s, and Kevin Fineday, who'll be 18 when the film ends. They are, respectively, a criminal with (as per press notes) ties to the Native Gangster Disciples gang and his young and unofficial protege of sorts, with the initially scrawny Kevin looking up to the hulking Rob, who's been to prison five times already. Kevin admits on camera he's torn between the idea of becoming a big drug dealer and "doing something somewhat the right way," though for the moment, he describes himself as a "middle man, for weed, pills, meth, whatever."

Rob, meanwhile, has impregnated his girlfriend of three months before he's off to jail for another 57-month stint and Kevin has even followed his example in this respect, knocking up a girl who then loses the baby a couple of weeks into her pregnancy.

What emerges is a picture of life in the reservation community of Pine Point as a place where lying and cheating, scoring and selling drugs and a host of other criminal activities are the order of the day and things as normal as love and human warmth are in short supply.

If Kevin's first trip to jail feels almost like a rite of passage, the result of a crime foretold, the fate of the two men does finally suggest that there's some hope for betterment in their lives. The film's poetic title refers to the Seven Fires Prophecy, which implies that, after a long period of cultural destruction, the youngest generation of the Ojibwe tribe will lead the rebirth of their nation by returning to traditional ways.

Berlinale Special
Director *Jack Pettibone Riccobono*
76 minutes


Young Native American Kevin strives for a better life.

Oprea (right) is running around on Vasile.

Why Me?

Romanian director Tudor Giurgiu is back with a bitter legal thriller based on a real-life case of political corruption

BY STEPHEN DALTON

KAFKA COMES TO POST-COMMUNIST ROMANIA IN writer-director Tudor Giurgiu's third fiction feature. *Why Me?* is a thinly disguised dramatization of the life of Romanian state criminal prosecutor Cristian Panait, who died at 29 under shady circumstances in 2002 after taking a stand against powerful vested interests. Glossy-looking and solidly crafted, *Why Me?* clearly will have audience appeal at home, where the Panait case still has recent historical resonance. But it feels too local in theme and too conventional in style to generate much overseas interest, lacking the originality that propelled the best of the Romanian New Wave onto the world stage over the past decade.

Brooding hunk Emilian Oprea plays Cristian Panduru, a college lecturer and hotshot prosecutor being groomed for fast-track promotion. Offered a complex corruption case against Bogdan Leca (Alin Florea), a fellow prosecutor who previously had been involved in pressing smuggling charges against prominent political dynasties, Panduru initially seizes the chance. But he soon suspects he is being used as a pawn by crooked government insiders.

Panduru is an idealist with strong moral convictions, but also a cold-hearted womanizer who cheats on his partner, Dora (Andreea Vasile). When he withdraws from the Leca case, he is frozen out of his job, slapped with criminal charges and menaced with threats of blackmail concerning his colorful private life.

A prolific director, producer and founder of the Transilvanian Film Festival, Giurgiu also was briefly in charge of Romania's state broadcaster before resigning under political pressure. This was part of his motive for dramatizing the Panait case, seeing in it a more tragic echo of his own, and a broader allegory for post-Communist Romania in general. As a filmmaker, Giurgiu does a competent job, though *Why Me?* feels more like an upscale TV drama than a fully realized movie: Clunky exposition abounds, with too many table-thumping showdowns in smoke-choked, tobacco-stained rooms.

Panait's death officially was recorded as suicide due to schizophrenia, and Giurgiu takes the bold step of filming at the exact location where he died. *Why Me?* is not the full story, but a worthy attempt to tell part of it.

Panorama
Cast *Emilian Oprea, Mihai Constantin, Andreea Vasile*
Director *Tudor Giurgiu // 130 minutes*

TODAY

8:55 ***Partly Cloudy (With Sunny Spells)***, Kino Arsenal 1, 95 mins., Italy, Rai Com

9:00 ***As We Were Dreaming***, CinemaxX 1, 117 mins., Germany/France, The Match Factory; ***Do Not Disturb***, CineStar 5, 79 mins., France, Wild Bunch; ***Dukhtar***, CinemaxX 8, 93 mins., Pakistan/USA/Norway, Dukhtar Productions; ***Ladygrey***, CinemaxX Studio 11, 109 mins., France/South Africa/Belgium,The Bureau Sales; ***Ma folie***, CinemaxX Studio 13, 100 mins., Austria, Coccinelle Film Placement; ***Teana: 10.000 Years Later 3D***, CineStar 1, 100 mins., China, Arclight Films; ***The Legacy II***, MGB-Kino, 58 mins., Denmark, DR Sales; ***Transgression***, CinemaxX Studio 19, 101 mins., France, Wide/Wide House

9:15 ***Anti-Social***, CineStar 6, 118 mins., UK, Genesis Film Sales

9:30 ***Being 14***, CinemaxX 3, 86 mins., France, Versatile; ***Belgian Rhapsody***, dffb-Kino, 100 mins., Belgium/Luxembourg, Be for Films; ***Hockney***, CinemaxX 2, 112 mins., UK, HanWay Films; ***Menu for Two***, Parliament Studio, 88 mins., Spain, Cinema Republic; ***No Comment,*** CinemaxX Studio 18, 112 mins., Russia, Intercinema Agency; ***Sidetracked***, CineStar 7, 103 mins., Spain, Film Factory Entertainment; ***Sweet Girls***, CinemaxX Studio 12, 103 mins., Switzerland, Media Luna New Films; ***T.I.M.***, CinemaxX Studio 14, 82 mins., Netherlands, Attraction Distribution; ***The Valley***, CinemaxX 6, 128 mins., Lebanon/France/Germany/Qatar/United Arab Emirates, Doc & Film International

9:45 ***Cathedrals of Culture***, CineStar 4, 165 mins., Germany/France/Denmark, Cinephil

10:00 ***Cathedrals of Culture***, CineStar 4, 156 mins., Germany/France/Denmark, Cinephil; ***Wacken — The Movie***, Zoo Palast 2, 92 mins., Germany, Autlook Filmsales

10:10 ***Shadows***, MGB-Kino, 88 mins., Romania, HBO Europe

10:15 ***With Real Stars Above My Head***, Marriott 1, 60 mins., Italy Meproducodasolo

10:30 ***Taxi***, CineStar 5, 82 mins., Iran, Celluloid Dreams

10:35 ***Naked Screen***, Kino Arsenal 1, 96 mins., Nicaragua, All Rights Entertainment

10:45 ***For Some Inexplicable Reason***, CinemaxX Studio 13, 96 mins., Hungary, Alpha Violet; ***Steak (R)evolution***, CinemaxX Studio 19, 109 mins., France, Jour 2 Fete; ***Warda***, CineStar 1, 75 mins., Egypt, MAD Solutions

11:00 ***Fiddlesticks***, CinemaxX Studio 15, 82 mins., Germany, Beta Cinema; ***Forever and a Day,*** CinemaxX Studio 16, 100 mins., Germany, Doc & Film International; ***The Forest***, CinemaxX Studio 11, 73 mins., Romania, Romanian Film Center; ***Yona***, CinemaxX Studio 17, 100 mins., Israel/Germany, The Match Factory

11:05 ***Glassland***, Parliament Studio, 93 mins., Ireland, Kaleidoscope Film Distribution

11:10 ***Therapy for a Vampire***, CinemaxX Studio 14, 90 mins., Austria/Switzerland, Picture Tree International

11:15 ***Necktie Youth***, dffb-Kino, 86 mins., South Africa/Netherlands, Urucu Media; ***The Gate***, CineStar 6, 95 mins., France/Belgium/Cambodia, Gaumont

11:30 ***Abolition***, Marriott 1, 97 mins., Germany, Trilemma; ***Body***, CinemaxX 10, 90 mins., Poland, Memento Films International; ***Chubby***, CinemaxX 2, 83 mins., Switzerland/Belgium, Films Distribution; ***Dreams of a Clown***, CinemaxX Studio 18, 87 mins., Ireland, Eastwest Filmdistribution; ***Help Me If You Can***, Marriott 2, 110 mins., Austria/Germany, Kurt Mayer Film; ***Kick It***, CinemaxX Studio 12, 103 mins., Norway, Attraction Distribution

11:50 ***Hollands Hope***, MGB-Kino, 100 mins., Netherlands Shine International

12:00 ***Jack's Wish***, CineStar 5 , 84 mins., Netherlands, Dutch Features Global Entertainment; ***Tito's Glasses***, Zoo Palast 2, 94 mins., Germany, Ruth Diskin Films Ltd.

12:05 ***Wicked Flying Monkeys 3D***, CineStar 1, 87 mins., Mexico/India, Filmsharks International

12:15 ***Dari Marusan***, CinemaxX 6, 103 mins., Japan, ColorBird Inc.

12:20 ***Internet Junkie***, CinemaxX Studio 11, 91 mins., Argentina/Mexico/Israel, Media Luna New Films

12:30 ***The Ignorance of Blood***, CinemaxX Studio 13, 113 mins., Spain, Latido Films; ***The Photographer***, CinemaxX Studio 15, 112 mins., Poland, Kosmos Film Sp.z.o.o

12:35 ***The Tenor Lirico Spinto***, CinemaxX 9, 120 mins., South Korea/Japan, More In Group

12:40 ***The Art Dealer***, CinemaxX Studio 19, 93 mins., France, Other Angle Pictures

12:45 ***A German Youth***, CinemaxX Studio 16, 93 mins., France/Switzerland/Germany, Films Boutique; ***Dragon Blade*** — By Invitation Only, CineStar 2, 127 mins., Hong Kong, China, Golden Network Asia; ***Plastic Man: The Artful Life of Jerry Ross Barrish***, Parliament Studio, 74 mins., USA, What Happened Was Productions; ***Solomon's Perjury***, CineStar 4, 121 mins., Japan, Shochiku

12:50 ***A Hitman's Solitude Before the Shot***, CinemaxX Studio 14, 86 mins., Germany, Picture Tree International

13:00 ***Through the Air***, CineStar 6, 100 mins., France, Gaumont

13:05 ***One Night in Oslo***, CinemaxX Studio 18, 83 mins., Norway, New Europe Film Sales; ***Photographer***, dffb-Kino, 133 mins., Czech Republic/Slovakia, Czech Television

13:15 ***The Club***, CinemaxX 10, 98 mins., Chile, Funny Balloons; ***Wanja***, Marriott 1, 87 mins., Germany, Flickfilm

13:30 ***Hip Hop-eration***, CinemaxX 2, 93 mins., New Zealand, Rise and Shine World Sales; ***Local God***, CinemaxX Studio 12, 88 mins., Uruguay, Elle Driver; ***Mar***, CineStar 1, 60 mins., Chile/Argentina, New Europe Film Sales

13:40 ***Blue Eyes***, MGB-Kino, 115 mins., Sweden/Germany, ZDF Enterprises

14:00 ***Angelica***, CinemaxX Studio 11, 95 mins., USA, Pierpoline Films; ***The Invention of Love***, Zoo Palast 2, 104 mins., Germany/Luxembourg, Eastwest Film Distribution

14:30 ***Journey Into Post-History***, CinemaxX 6, 80 mins., France; ***One for the Road***, CinemaxX Studio 14, 91 mins., Mexico, Media Luna New Films; ***Spartans***, Parliament Studio, 80 mins., Switzerland, Doc & Film International; ***To Russia With Love***, CinemaxX Studio 13, 80 mins., USA/Canada, Cinephil

14:35 ***Biagio***, CinemaxX Studio 18, 90 mins., Italy, Fandango; ***False Flag***, MGB-Kino, 40 mins., Israel, Keshet International; ***Carmina & Amen***, CinemaxX Studio 17, 98 mins., Spain, Film Factory Entertainment

14:45 ***Mother's Wish***, CinemaxX Studio 16, 90 mins., Finland, Films Transit Internationa; ***Streif — One Hell of a Ride***, CineStar 6, 105 mins., Austria,

Beta Cinema's *Fiddlesticks*

Red Bull Media House; *The Forbidden Room*, CinemaxX 4, 130 mins., Canada, Mongrel International

15:00 *Coconut the Little Dragon*, CineStar 2, 95 mins., Germany, Sola Media; *Perfect Obedience*, CinemaxX Studio 15, 99 mins., Mexico, Media Luna New Films

15:15 *Aurora*, CinemaxX Studio 12, 86 mins., Chile, Films Boutique; *Ten Billion*, CinemaxX 2, 82 mins., UK, HanWay Films

15:25 *Blochin — The Living and the Dead*, MGB-Kino, 90 mins., Germany, ZDF Enterprises

15:30 *Electroboy*, dffb-Kino, 115 mins., Switzerland, Picture Tree International

15:40 *Traces of Sandalwood* CinemaxX Studio 11, 96 mins., Spain, Imagina International Sales

15:45 *The Chambermaid Lynn*, CinemaxX Studio 19, 90 mins., Germany, Patra Spanou Film Marketing & Consulting

16:05 *Lampedusa St Pauli Monument*, Parliament Studio 89 mins., Germany, Kinoki

16:10 *Buzzard*, CinemaxX Studio 14, 97 mins., USA, Media Luna New Films

16:15 *After Work*, CinemaxX 6, 71 mins., Germany; *Catching Haider*, CinemaxX Studio 13, 90 mins., Austria/Germany, Kurt Mayer Film; *Rough Road Ahead*, Zoo Palast 2, 108 mins., Germany/Austria, Paul Thiltges Distributions

16:20 *Innocent Murder*, CinemaxX Studio 17, 95 mins., Romania/Moldova/USA, Romanian Film Cente; *The Yes Men Are Revolting*, CinemaxX Studio 16, 92 mins., USA/Germany/France/Denmark/Netherlands, Cinephil

16:30 *The Narrow Frame of Midnight*, CineStar 1, 93 mins., USA/Morocco/France, Wide/Wide House

16:40 *Kakekomi*, CinemaxX 2 146 mins., Japan, Shochiku

16:45 *Oriana …*, CineStar 4, 110 mins., Italy, Rai Com

16:50 *Daddy*, CinemaxX Studio 12, 89 mins., USA, m-appeal – Raspberry & Cream

17:00 *Antboy: Revenge of the Red Fury*, CinemaxX Studio 15, 84 mins., Denmark/Germany, Attraction Distribution; *The Book of Negroes*, MGB-Kino, 86 mins., UK/Canada/South Africa, eOne Films International; *Sivas*, CinemaxX 4, 97 mins.,Turkey/Germany Coloured Giraffes

17:20 *Baby Steps*, CinemaxX Studio 18, 102 mins., USA/Taiwan, Media Luna New Films; *Out of My Hand*, CinemaxX Studio 11, 87 mins., USA/Liberia, Television

17:30 *A White White Night*, CinemaxX Studio 19, 122 mins., Russia, Intercinema Agency; *Pause*, dffb-Kino, 85 mins., Switzerland, Picture Tree International

17:45 *The Boda Boda Thieves* CinemaxX 6, 85 mins., Uganda/South Africa/Kenya/Germany; *Waste Land*, CineStar 2, 97 mins., Belgium, Be for Films

17:50 *Anomalous*, CinemaxX Studio 13, 100 mins., Spain, Númerica Films

18:00 *Flow*, CinemaxX Studio 17, 93 mins., Spain, La Real Academia de Taramundi; *Unlucky Plaza*, CinemaxX Studio 14, 122 mins., SingaporeMedia Luna New Films

18:30 *Life in a Fishbowl*, CinemaxX Studio 12, 130 mins., Iceland, Films Boutique

18:45 *Astragal*, CineStar 4, 97 mins., France, Alfama Films

18:50 *Toilets — The Truth behind Closed Doors in Germany*, CinemaxX Studio 11, 91 mins., Germany, leitmotiv film

19:00 *Ninja Hunter*, CineStar 6, 101 mins., Japan, Shochiku

19:30 *Over the Years*, CinemaxX 6, 188 mins., Austria, Autlook Filmsales THR

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The Hollywood Reporter

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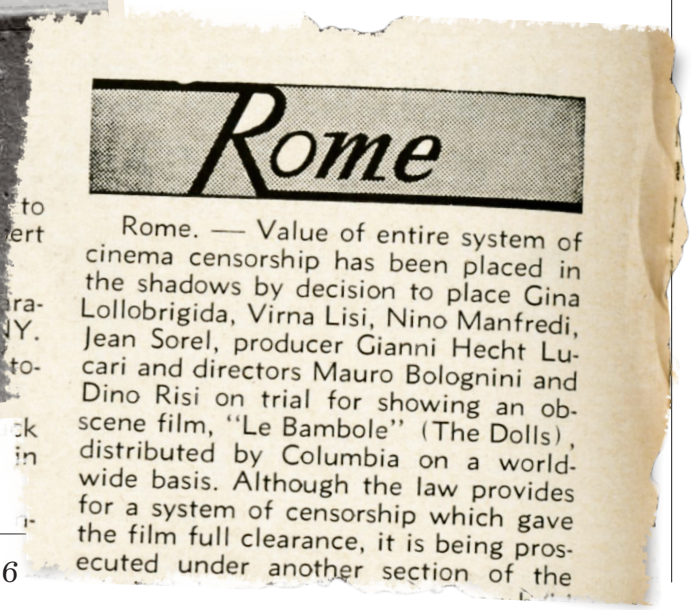
Lollobrigida posed in front of the Brandenburg Gate during her visit to the fest in 1965.

Lollobrigida Brought Italian Glamour to Berlin

"THEY CALL ME THE AMERICAN Lollobrigida," Marilyn Monroe told Gina Lollobrigida when the buxom Italian beauty first came to Hollywood just months after her breakthrough film, *Bread, Love and Dreams*, won the Silver Bear at the fourth Berlin Film Festival in 1954.

"La Lolla" quickly became a huge international sex symbol and star — one of the first to have a following in America before ever making a film there. Years earlier, she had been courted to come make movies in Hollywood by Howard Hughes, but held off, preferring to remain in Europe. She eventually started making English-language films (1953's *Beat the Devil* opposite Humphrey Bogart, 1956's *Trapeze* with Burt Lancaster) without totally dropping Italian pictures (she was a fitting star for 1955's *Beautiful But Dangerous*).

In recent years, Lollobrigida, now 87, served as the first female ambassador of the U.N.'s Food and Agriculture Organization, fighting hunger around the world; sold her jewelry collection and donated the profits of $5 million to stem cell research; and feuded with her son and a companion nearly half her age who claimed to have married her, unbeknownst to her. Since that first visit to the Berlinale 61 years ago, she has returned several other times — in 1958, with the film *Fast and Sexy*; in 1965, as a guest of the festival; in 1975, to screen *Portrait of Fidel Castro*, a documentary for which she interviewed the Cuban leader; and in 1986, when she headed the jury and was awarded the Berlinale Camera. — SCOTT FEINBERG



Rome

Rome. — Value of entire system of cinema censorship has been placed in the shadows by decision to place Gina Lollobrigida, Virna Lisi, Nino Manfredi, Jean Sorel, producer Gianni Hecht Lucari and directors Mauro Bolognini and Dino Risi on trial for showing an obscene film, "Le Bambole" (The Dolls), distributed by Columbia on a worldwide basis. Although the law provides for a system of censorship which gave the film full clearance, it is being prosecuted under another section of the

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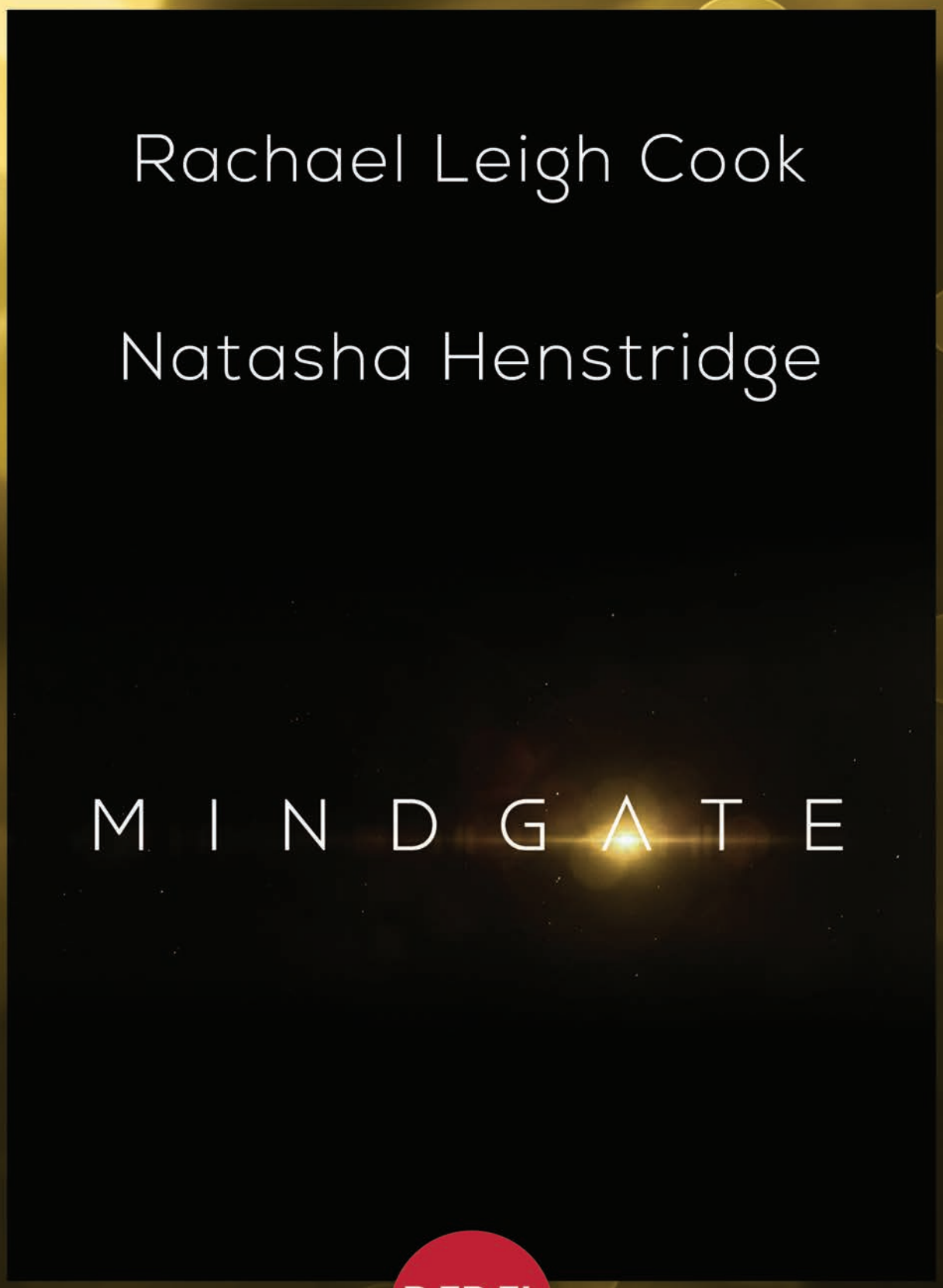

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